

*poco rit.* **Tempo I.**

*dim.* *p* *cresc.*

*poco rit.* **Tempo I.**

*dim.* *p* *pizz.*

*cresc.* *cresc.*

**Spanisches Quartett**  
(Fantasiestücke in spanischer Art)

für  
**Clavier, Violine, Viola,  
Violoncell**  
von  
**L. HERITTE-VIARDOT.**

OP. 11.

Eigenthum des Verlegers.  
Entf. Sta. Hall.  
6721.

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C. F. PETERS.**

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## QUARTETT.

## I.

## PASEO.

Allegretto.

L. Heritte-Viardot, Op. 11.

Violino.

pizz.

mf

Alto.

pizz.

mf

Violoncello.

pizz.

mf

PIANO.

Allegretto.

mf

Violino. *pizz.* *mf* *f*

Alto. *pizz.* *mf* *f*

Violoncello. *pizz.* *mf* *f*

PIANO. *mf* *f*

*arco* *p*

*arco* *p*

*arco* *p*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*mf* *cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf* *cresc.*

*arco* *f*

*arco* *f*

*pizz.* *mf* *f*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*p* *cresc.*

*C*

*arco* *mf*

*f* *mf*

First system of music on page 22. The piano part (bottom) features a steady eighth-note accompaniment. The violin part (top) has a melodic line with a crescendo marking.

Second system of music on page 22. The piano part continues with the eighth-note accompaniment. The violin part shows a decrescendo (dim.) and then a mezzo-forte (mf) section with a decrescendo.

Third system of music on page 22. The piano part includes a mezzo-forte (mf) section with a decrescendo. The violin part has a pizzicato (pizz.) section marked mezzo-forte (mf).

Fourth system of music on page 22, marked 'B'. The piano part features a mezzo-forte (mf) section with a decrescendo. The violin part has a piano (p) section with a decrescendo.

First system of music on page 3, marked 'A'. The tempo is 'tranquillo'. The piano part has a piano (p) section with a decrescendo. The violin part has a piano (p) section with a decrescendo.

Second system of music on page 3. The piano part has a piano (p) section with a decrescendo. The violin part has a piano (p) section with a decrescendo.

Third system of music on page 3. The piano part has a piano (p) section with a decrescendo. The violin part has a piano (p) section with a decrescendo.

Fourth system of music on page 3. The piano part has a piano (p) section with a decrescendo. The violin part has a piano (p) section with a decrescendo.





$f$   $dim.$   $f$   $dim.$   $f$   $dim.$   $f$   $dim.$

**H** Tempo I.

$p$   $p$   $p$   $marcato$

Tempo I.

$p$

$pp$   $pp$   $pp$

$pp$   $dim.$   $ppp$

$p$   $cresc.$   $p$   $cresc.$

$p$   $cresc.$   $p$   $cresc.$   $f$

$f$   $cresc.$   $f$   $cresc.$   $mf$

**C** tranquillo

$f$   $p$   $cresc.$   $cresc.$   $triquillo$   $p$   $cresc.$

Measures 1-4. Dynamics: *p*, *cresc.*

Measures 5-8. Dynamics: *p*, *f*, *cresc.*

Measures 9-12. Dynamics: *p*, *cresc.*

**D** *Tempo I.*

Measures 13-16. Dynamics: *pp*, *cresc.*

*Tempo I.*

Measures 17-20. Dynamics: *pp*, *cresc.*

Measures 1-4. Dynamics: *p*, *dim.*

**G** *Molto tranquillo.*

Measures 5-8. Dynamics: *p*, *cresc.*, *mf*, *sf*

*Molto tranquillo.*

Measures 9-12. Dynamics: *pp*, *cresc.*, *mf*, *sf*



ff

Tempo I.

ff

Red. \*

Red. \*

Red. \*

Red. \*

pp

mf

pp

pp

mf

mf

mf

Red. \*

p

E

p

p

poco cresc.

arco dim.

mf dim.

p

mf



Measures 1-4 of the first system. Dynamics: *pp* (piano), *mf* (mezzo-forte).

Measures 5-8 of the first system. Dynamics: *p* (piano), *mf* (mezzo-forte). Markings: *cresc.* (crescendo), *dim.* (decrescendo).

Measures 9-12 of the first system. Dynamics: *p* (piano), *mf* (mezzo-forte). Markings: *cresc.* (crescendo), *dim.* (decrescendo).

Measures 13-16 of the first system. Dynamics: *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *pizz.* (pizzicato).

Measures 1-4 of the second system. Dynamics: *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *pizz.* (pizzicato). Marking: *tr. tranquillo* (tranquillo).

Measures 5-8 of the second system. Dynamics: *p* (piano), *mf* (mezzo-forte). Markings: *cresc.* (crescendo), *dim.* (decrescendo).

Measures 9-12 of the second system. Dynamics: *p* (piano), *mf* (mezzo-forte). Markings: *cresc.* (crescendo), *dim.* (decrescendo).

Measures 13-16 of the second system. Dynamics: *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *pizz.* (pizzicato). Marking: *G* (G major).

Musical score for page 10, measures 1-12. The score is in G major and 4/4 time. It features a piano (p) and a grand piano (pp) part. The piano part has a tremolo (trem.) and a crescendo (cresc.) in measures 10-12. The grand piano part has a diminuendo (dimin.) in measures 10-12. The score ends with a double bar line and a repeat sign.

Musical score for page 15, measures 13-24. The score is in G major and 4/4 time. It features a piano (p) and a grand piano (pp) part. The piano part has a diminuendo (dim.) in measures 13-14 and a crescendo (cresc.) in measures 15-16. The grand piano part has a diminuendo (dim.) in measures 13-14 and a crescendo (cresc.) in measures 15-16. The score ends with a double bar line and a repeat sign.

II.  
CAÑA.

Andantino.

Andantino.  
*mesto*

The musical score for 'The Little Boat' is written for piano in 3/4 time. The key signature has one sharp (F#). The piece consists of four measures. The first measure is marked 'meno' and the last measure is marked 'pp'. The melody is in the right hand, featuring a triplet of eighth notes in each measure. The bass line is in the left hand, featuring a steady eighth-note accompaniment. The tempo is marked 'Andante'.

The musical score for 'The Rose Tree' is presented in three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is an alto clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is in 4/4 time. The melody is in the middle staff, starting with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The melody then continues with a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B13

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 7/8. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into four measures, each containing a measure of melody and a measure of accompaniment.

**A** *cantando*



*p*

**A cantando**

*p*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody features a mix of eighth and sixteenth notes, often beamed together. The bass line consists of simple chords and single notes. A piano (*p*) dynamic marking is placed above the first measure of the second system.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for flute, two violins, and piano. The key signature is D major (two sharps) and the time signature is 3/4. The flute part is on the top staff, the violin I part is on the second staff, the violin II part is on the third staff, and the piano part is on the bottom grand staff. The flute part includes dynamics *p*, *cresc.*, and *dimin.*. The violin parts also include *p*, *cresc.*, and *dimin.*. The piano part features a prominent arpeggiated figure in the right hand and a supporting bass line in the left hand. The score is in French, with the title 'Le Cygne' at the top.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a 'Cresc.' marking. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional chords. The second system continues the piece, with the vocal line and piano accompaniment both marked 'Cresc.'. The piano accompaniment in the second system features a more complex, flowing melody in the right hand and a bass line with chords. The score concludes with a final chord in the piano accompaniment.

The image shows a musical score for the song "The Rose Tree". It consists of five staves. The first three staves are for vocal parts: Soprano (Soprano), Alto (Alto), and Bass (Bass). The last two staves are for piano accompaniment: Right Hand (RH) and Left Hand (LH). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Moderato". The score includes dynamic markings such as *mf* (mezzo-forte) and *cresc.* (crescendo). The lyrics are written below the vocal staves, with the Soprano part having the most prominent lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

I

The musical score for 'The Rose Tree' is presented in four staves. The first three staves are for vocal parts: Soprano (Soprano), Alto (Alto), and Bass (Bass). The fourth staff is for the Piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegretto'. The score begins with a first ending bracket labeled 'I' over the first four measures of the vocal parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score concludes with a double bar line and a repeat sign.

Musical score for page 12, featuring piano and violin parts. The score is written in G major (one sharp) and 4/4 time. The piano part includes dynamic markings such as *sf*, *p*, *cresc.*, and *simile*. The violin part includes dynamic markings such as *f*, *p*, *cresc.*, and *dim.*. The score is divided into two systems, each with three staves (violin, viola, and piano).

Musical score for page 13, featuring piano and violin parts. The score is written in G major (one sharp) and 4/4 time. The piano part includes dynamic markings such as *cresc.*, *dim.*, *p*, *f*, *mf*, and *ff*. The violin part includes dynamic markings such as *cresc.*, *dim.*, *p*, *f*, *mf*, and *ff*. The score is divided into two systems, each with three staves (violin, viola, and piano).



First system of the musical score. It features three staves: two for the upper strings (Violin I and Violin II) and one for the piano. The key signature is two sharps (F# and C#). The first staff has a *dim.* marking. The second staff has a *dim.* marking. The third staff has a *dim.* marking. The piano part has a *p* marking. The system concludes with a *mf* marking.

Second system of the musical score. It features three staves. The first staff has a *f* marking and a *dim.* marking. The second staff has a *f* marking and a *dim.* marking. The third staff has a *cresc.* marking and a *dim.* marking. The system concludes with a *mf* marking and a *pizz.* marking.

Third system of the musical score. It features three staves. The first staff has a *mf* marking. The second staff has a *mf* marking. The third staff has a *mf* marking. The system concludes with a *mf* marking.

Fourth system of the musical score. It features three staves. The first staff has a *mf* marking. The second staff has a *mf* marking. The third staff has a *mf* marking. The system concludes with a *mf* marking.

First system of musical notation, measures 1-3. The system includes staves for Violin I, Violin II, Viola, and Piano. Dynamics include *dim.*, *mf*, *pizz.*, and *F*. The Piano part features triplets and a forte section starting in measure 2.

Second system of musical notation, measures 4-6. The system includes staves for Violin I, Violin II, Viola, and Piano. Dynamics include *p* and *arco*. The Piano part continues with triplets and a *p* dynamic.

Third system of musical notation, measures 7-9. The system includes staves for Violin I, Violin II, Viola, and Piano. Dynamics include *cresc.*, *mf*, and *p*. The Piano part features a *cresc.* section and a *tr* (trill) in measure 8.

Fourth system of musical notation, measures 10-12. The system includes staves for Violin I, Violin II, Viola, and Piano. Dynamics include *pp*, *rit.*, *leggiere*, *rit. p*, and *ff*. The Piano part features a *leggiere* section and a *rit. p* section.

# IV. DIVERTIMIENTO.

*Allegro giocoso.*

The musical score is written for piano and includes the following details:

- Tempo and Mood:** *Allegro giocoso.*
- Key Signature:** Two sharps (D major).
- Time Signature:** 2/4.
- Introduction:** The first system shows a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.
- Main Section:** The second system begins the main section with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*.
- Section A:** The third system is marked with a large 'A' and features a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *cresc.*, and *f*.
- Section B:** The fourth system continues the main section with a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *cresc.*, and *f*.
- Section C:** The fifth system features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *dim.*.
- Section D:** The sixth system is marked *leggiere* and features a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *cresc.*, *f*, and *dim.*.

Musical score for section B, measures 25-40. The score is in 3/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *mf*, *pp*, *f*, and *cresc.* The section ends with a double bar line.

Musical score for section T, measures 41-56. The score is in 3/4 time with a key signature of one sharp (F#). It features a piano accompaniment with a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *p*, *cresc.*, *f*, *mf*, and *ff*. The section ends with a double bar line.



Musical score for page 40, measures 1-8. The score is in G major and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *cresc.*, and *ff*. A "Rec." (Recitativo) marking is present at the end of measure 8.

Musical score for page 40, measures 9-16. The score continues with a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *sf*. A "Rec." (Recitativo) marking is present at the end of measure 16.

Musical score for page 40, measures 17-24. The score continues with a melody in the right hand and a bass line in the left hand. Dynamics include *pp* and *p*. A "Rec." (Recitativo) marking is present at the end of measure 24.

Musical score for page 40, measures 25-32. The score continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p*. A "Rec." (Recitativo) marking is present at the end of measure 32.

Musical score for page 29, measures 1-8. The score is in G major and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *f*, *dim.*, and *diminuendo*.

Musical score for page 29, measures 9-16. The score continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p*, *poco*, *a*, and *p*. A "D" (Doppio) marking is present at the end of measure 16.

Musical score for page 29, measures 17-24. The score continues with a melody in the right hand and a bass line in the left hand. Dynamics include *cresc.*, *f*, and *sf*.

Musical score for page 29, measures 25-32. The score continues with a melody in the right hand and a bass line in the left hand. Dynamics include *sf*.

Measures 30-38: *mf*, *cresc.*, *f*.  
 Measures 1-6 of section E: *pp*, *p con grazia*, *pp*.  
 Measures 1-6 of section F: *pp*, *cresc.*, *f*, *dim.*

Measures 7-12 of section E: *pp*, *p con grazia*, *pp*.  
 Measures 7-12 of section F: *pp*, *p*

Measures 13-18 of section E: *rit.*, *rit.*, *rit.*.  
 Measures 13-18 of section F: *poco rit.*, *dim.*

Measures 19-24 of section F: *Tempo I.*, *p*

Measures 25-30 of section F: *Tempo I.*

Measures 1-6 of section G: *p*, *rit.*.  
 Measures 1-6 of section H: *p*, *ritard.*, *dim.*

Measures 7-12 of section G: *Tempo I.*, *Con anim.*, *p*, *f*, *p*.  
 Measures 7-12 of section H: *Tempo I.*, *Con anim.*, *p*, *f*, *dim.*, *p*

Measures 13-18 of section G: *f*, *mf*, *mf*.  
 Measures 13-18 of section H: *mf*, *mf*, *mf*

Measures 19-24 of section H: *R*, *mf*, *mf*, *mf*

dim. *p*

**P** Con animo.

*f* *p*

*mf* *cresc.* *p*

*mf* *p*

*cresc.* *p*

*cresc. poco a poco* *p* *cresc.*

*f* *p* *cresc.*

*p* *sf* *p*

System 1, measures 32-36. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *pp* (pianissimo) and *p* (piano).

System 2, measures 32-36. The piano continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *cresc.* (crescendo).

System 3, measures 32-36. The piano continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *f* (forte). A section marked **H** (Harmonization) begins in measure 35.

System 4, measures 32-36. The piano continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo).

System 5, measures 32-36. The piano continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo).

System 1, measures 37-41. The piano continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo).

System 2, measures 37-41. The piano continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *dim.* (diminuendo) and *p* (piano).

System 3, measures 37-41. The piano continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo).

System 4, measures 37-41. The piano continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

System 5, measures 37-41. The piano continues with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *f* (forte).



Calmato.

mf dim. mf poco rit.

Calmato.

mf dim. mf poco rit.

Tempo I.

f cresc.

Tempo I.

f cresc.

f cresc.

p cresc.

f cresc.

f cresc.

Calmato.

mf dim. mf poco rit.

Calmato.

mf dim. mf poco rit.

Calmato.  
espressivo

p marcato

riten.

f cresc.

riten.

p cresc.

dimin.

p cresc.

Tempo I.

p cresc.

f cresc.

f cresc.

Musical score for page 34, section K. The score is written for piano and violin. It consists of six systems of staves. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one sharp (F#). The time signature is 4/4. The score includes various dynamics such as *dim.*, *p*, *mf*, and *f*. There are also articulations like *dimin.* and *cresc.*. The piece ends with a double bar line.

Musical score for page 35, section L. The score is written for piano and violin. It consists of six systems of staves. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one sharp (F#). The time signature is 4/4. The score includes various dynamics such as *cresc.*, *f*, *mf*, and *pp*. There are also articulations like *dim.* and *dimin.*. The piece ends with a double bar line.

# MERTON

# MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
<b>DUOS</b> (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
<b>TRIOS</b> (VnVaVc unless specified)				
125	BRUNI	2VnVa	B flat 4/1	444 1.15
125S		Score		0.95
126	2VnVa/Vc	C 36/6	443	1.55
126S		Score		0.95
162	2VnVa/Vc	E flat 36/1	444	1.15
162S		Score		1.05
106	ORELLANA	c	555	1.15
121	PLEYEL	2VnVc	D 41/4	433 1.30
121S		Score		0.95
130		F 41/5	444	1.15
130S		Score		0.95
157	REINECKE	c 249	666	2.45
146	SHIELD	3 Trios (1796)	566	2.60
146S		Score		2.20
<b>QUARTETS</b> (2Vn2Va2Vc)				
113	ARENSKY	a 35a	7777	2.90
101	BAZZINI	d 75	5555	2.20
101S		Score		1.65
161		c 80	5555	2.75
161S		Score		2.35
114	COLERIDGE-TAYLOR	Fantasia Op.5	6666	1.80
139	FIBICH	G 8	5555	2.35
115	GADE	D 63	6555	2.45
115S		Score		0.90
135	GODARD	A 27	6555	2.90
158	GRIEG	F (Unfinished)	7666	2.55
158S		Score		2.40
133	HAYDN	E flat 1/2	3222	0.80
134		d 42	3222	0.80
143	HAYDN/ HOFFSTETTER	F 3/5	3222	0.95
166	HERMANN	e 8	4444	2.45
164	HERZOGENBERG	G 42/3	5555	2.45
110	HURLSTONE	Fantasia	5555	1.25
107	JANSA	C 51/1	4444	1.70
107S		Score		1.30
140	KIRCHNER	7 Miniatures (Score & Parts)	3333	1.35
116	KROMMER	C 72/1	7333	3.20
116S		Score		2.35
128		A flat 72/3	7444	2.55
128S		Score		2.10
129		F 85/1	7555	3.10
129S		Score		2.60
117	Ignaz LACHNER	G 104	4333	1.55
118		a 105	3222	1.80
132		B flat Op.posth	3333	2.10
159	MOZART	Six early quartets (K.168 - K.173)	5333	2.60
160		Volume 1	5333	3.60
142	ONSLOW	g 9/1	6555	2.20
142S		Score		1.80
153		e 21/2	6555	2.25
153S		Score		2.35
163		e 36/1	7555	2.40
163S		Score		2.30
136	OUSELEY	d	5444	1.90
136S		Score		1.75
137		C	5444	1.55
137S		Score		1.45
103	RAFF	c 192/1	7666	3.55
167	RHEINBERGER	F 147	5444	3.20
144	RODE	G 18	6336	1.90
144S		Score		1.60

122	RUBINSTEIN	G 17/1	4444	2.40
123		c 17/2	5444	2.10
124S		Score of both		1.05
145	SHIELD	3 Quartets	4444	2.60
145S		Score		2.20
119	SPOHR	g 4/2	6444	1.60
120		c 45/2	7444	2.60
147		a 74/1	7555	2.80
148		B flat 74/2	7556	2.75
156		d 74/3	6555	2.90
165	STANFORD	G 44	7666	2.85
111	SVENDSEN	a Op.1	7777	3.10
112	SWAN HENNESSY	Suite Op.46	5533	1.70
102	VANHAL	E flat (1786)	6644	2.35
102S		Score		1.55
127		A (1785)	7444	2.35
127S		Score		1.90
104	VOLKMANN	c 35	7777	3.00
108		g 14	7666	2.90
108S		Score		2.15
109		G 34	8666	3.10

## QUINTETS (2Vn2VaVc unless specified)

	ONSLOW				
150	2VnVaVcVc/Db	a 58	65564	3.20	
150S		Score		3.65	
151	2VnVaVc/VaVc/Db	d 24	64464	3.00	
152	2VnVaVc/VaVc/Db	C 25	54454	3.20	
152S		Score		2.85	
138	RHEINBERGER	a 82	54444	3.30	
138S		Score		3.50	
105	STANFORD	F 35	87767	3.90	
141	VEIT	A 29	65555	3.30	

## SEXTETS (2Vn2Va2Vc)

131	WILM	b 27	644444	4.30
131S		Score		1.10

## OCTETS (2x2Vn2Va2Vc)

149	SPOHR	e 87	86665444	5.85
149S		Score		3.40

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# QUARTETT.

## Violino.

### I.

L. Heritte-Viardot, Op. 11.

**Allegretto.**

pizz. *mf* *f*

arco *p* *mf*

*cresc.* *f* *p*

*3*

*mf* *cresc.*

*ritard.* **B** *Tempo I.* *pp*

*dimin. molto*

*p* *cresc.*

*cresc.*

*p* *cresc.*

*1.* *2.* *cresc.* *tranquillo* *f*

*p* *cresc.* *f* *p*

*cresc.* *p* *cresc.*

## Violino.

Violino musical score, page 2. The score is written for a violin in D major and 4/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked "Tempo I." and the dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and trills. The piece concludes with a double bar line and a repeat sign.

*p* *cresc.* *p* *cresc.* *f* *pp* *accelerando* *p* *cresc.* *poco a poco* *f* *tr* *Tempo I.* *ff* *pp* *mf* *tr* *tranquillo* *p* *mf* *mf* *cresc.* *p* *cresc.* *pp* *cresc.* *mf* *p* *dimin.* *ff* *dimin.*



## Violino.

3

Violino. Musical score page 3, featuring ten staves of music in G major (one sharp). The score includes various dynamics and performance markings.

Staff 1: *H* *p* *cresc.* *f*

Staff 2: *p* *cresc.* *p* *cresc.*

Staff 3: *dimin.* *p*

Staff 4: *cresc.* *mf* *cresc.*

Staff 5: *I* *f* *p* *cresc.* *p* *tr.*

Staff 6: *f* *p* *cresc.* *p*

Staff 7: *f* *p* *f* *p* *cre - scen - do*

Staff 8: *p* *cresc.*

Staff 9: *K* *p* *cresc.* *p*

Staff 10: *cresc.*

Staff 11: *f* *tr.* *tr.* *ff*

6721

13794

Violino.

Violino score page 2. The page contains ten staves of music in G major. The first staff begins with a forte (*f*) dynamic and a crescendo leading to a mezzo-forte (*mf*) section. The second staff features a forte (*f*) dynamic, a decrescendo (*dim.*), and a piano (*pp*) section marked 'M' with a 'Calmato' instruction. The third staff includes a decrescendo (*dim.*), a mezzo-forte (*mf*) section, a 'riten.' (ritardando) marking, and a 'Tempo I.' instruction. The fourth staff starts with a decrescendo (*dim.*), a mezzo-forte (*mf*) section, and a fortissimo (*ff*) section. The fifth staff begins with a piano (*p*) dynamic and a crescendo. The sixth staff is marked forte (*f*). The seventh staff shows a decrescendo (*dim.*). The eighth staff is marked piano (*pp*). The ninth staff begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) section. The tenth staff starts with a piano (*p*) dynamic and a decrescendo (*dim.*), followed by a 'Con anima.' instruction and a first ending bracket.

Violino.

III.

Allegretto con moto.

Violino score page 5. The page contains ten staves of music in G major, 3/4 time. The first staff begins with a piano (*p*) dynamic and a 'con grazia' instruction, followed by a crescendo. The second staff is marked piano (*p*) and includes a first ending bracket. The third staff starts with a crescendo, followed by a forte (*f*) section, a decrescendo (*dimin.*), a piano (*p*) section, and a mezzo-forte (*mf*) section marked 'pizz.'. The fourth staff is marked 'B' and begins with a piano (*p*) dynamic. The fifth staff starts with a piano (*p*) dynamic and a crescendo, followed by a forte (*f*) section and a decrescendo (*dim.*). The sixth staff is marked 'C' and begins with a forte (*f*) dynamic and a piano (*p*) section. The seventh staff starts with a forte (*f*) dynamic and a piano (*p*) section, followed by a decrescendo (*rit.*) and a piano (*p*) section marked 'D'. The eighth staff begins with a piano (*p*) dynamic and a crescendo. The ninth staff is marked 'E' and starts with a forte (*f*) dynamic and a decrescendo (*dim.*), followed by a mezzo-forte (*mf*) section and a first ending bracket. The tenth staff is marked 'F' and begins with a decrescendo (*dim.*), a mezzo-forte (*mf*) section, a piano (*p*) section, and a 'pizz.' instruction. The eleventh staff starts with a piano (*p*) dynamic and a crescendo, followed by a mezzo-forte (*mf*) section, a piano (*p*) section, a piano (*pp*) section, and a first ending bracket marked 'rit.' and 'ff'.

Violino.  
IV.

Allegro giocoso.

Violino IV musical score, measures 1-11. The score is in G major, 2/4 time. It features various dynamics including *mf*, *p*, *f*, *cresc.*, *dim.*, and *pp*, and includes first endings marked with '1'.

Violino.

Violino musical score, measures 1-11. The score is in G major, 2/4 time. It features various dynamics including *p*, *cresc.*, *poco a poco*, *f*, *pp*, and includes first endings marked with '1'. A section marked "Calmato I Tempo I." begins at measure 11.



**Alto.**

Musical score for a piano piece, featuring ten staves of music. The notation includes various dynamics (mf, f, dim., p, cresc., ff, pp, sf), articulations (tr, tremolo), and performance instructions (Con animo., Tempo I., R, S, T). The key signature is one sharp (F#) and the time signature is 3/8.

**QUARTETT.**

**Alto.**

I.

**Allegretto.**

Heritte-Viardot, Op.11.

*pizz.*  
*mf* *f*

*arco*  
*p*

*mf* *cresc.* *f* *p* *A tranquillo*

*p* *cresc.* *mf*

*cresc.* *mf* *ritard.* *dim. molto*

**B Tempo**  
*pp* *p*

*cresc.* *p* *cresc.*

*p* *p* *cresc.*

1. 2.  
*p* *cresc.*

*f* *p* *cresc.* *f*

## Alto.

*C tranquillo*

*p* *cresc.* *p*

*cresc.* *p*

*Tempo I.*

*pp* *cresc.*

*pp* *p* *cresc. poco a poco*

*accelerando* *f* *ff*

*pp*

*mf*

*F tranquillo*

*p* *mf*

*cresc.* *p*

*Tempo I.*

*cresc.* *pp*

## Alto.

*G* *f* *p* *pp*

*p* *cresc.* *f*

*Calmato*

*ff* *pp*

*Tempo I.*

*rit.* *mf* *mf*

*p* *p*

*p* *f* *dim.*

*p* *cresc.* *f*

*f* *f* *f* *f*

*mf* *dim.* *f* *dim.* *pp*

*Calmato.*

*mf* *dim.* *mf*

*ff* *p* *cresc.*

*f* *p*

# Alto. IV.

Allegro giocoso.

mf p mf p mf cresc.

A 1 f

p cresc. f

B 3 mf p

mf

dim. C p

cresc. f dim.

D p cresc.

1 f f f mf

E 5 f pp

ritard. F Tempo I. 5

p cresc.

p crescendo poco a poco

# Alto.

mf p cresc.

dim. ff dim.

H p cresc. f p cresc.

p dim. p

cresc. mf cresc. I f

p f p

cresc. p f p

f p cresc.

p cresc. dim. K p

cresc. p cresc.

f ff

Alto.  
II.

Andantino.

2 *p cantando*

12 A 7 B *p*

6 C Molto tranquillo. *mf pp p*

*dim. p cresc. mf*

*dim. D Tempo I.* 1 *f mf p*

9 12 E 7

3 F 6 *mf*

6 *dim.*

G Molto tranquillo. *p cantando*

*cresc. mf dim. mf*

*dim. H Tempo I.* *f p pp*

Alto.  
III.

Allegretto con moto.

10 *p cantando*

*f dim.*

3 pizz. *mf*

*f cresc.*

arco *f*

C 1 *f p poco rit.*

D Tempo I. *p*

3 staccato

*cresc. dim.*

*p cresc. f*

E *dim. mf*

F pizz. *mf p*

arco *cresc. mf p pp rit. ff*



## MERTON

## MUSIC

MM	Composer	Key & Op.No.	Grade	Price £
<b>DUOS</b> (VnVc)				
154	LEE	3 Easy Duos Op.124	22	0.90
155		3 Medium Duos Op.125	44	1.70
<b>TRIOS</b> (VnVaVc unless specified)				
125	BRUNI	2VnVa	B flat 4/1	444
125S		Score		0.95
126		2VnVa/Vc	C 36/6	443
126S		Score		0.95
162		2VnVa/Vc	E flat 36/1	444
162S		Score		1.05
106	ORELLANA	c		555
121	PLEYEL	2VnVc	D 41/4	433
121S		Score		0.95
130			F 41/5	444
130S		Score		0.95
157	REINECKE	c 249		666
146	SHIELD	3 Trios (1796)		566
146S		Score		2.20
<b>QUARTETS</b> (2Vn2Va2Vc)				
113	ARENSKY	a 35a		7777
101	BAZZINI	d 75		5555
101S		Score		1.65
161		c 80		5555
161S		Score		2.35
114	COLERIDGE-TAYLOR	Fantasia Op.5		6666
139	FIBICH	G 8		5555
115	GADE	D 63		6555
115S		Score		0.90
135	GODARD	A 27		6555
158	GRIEG	F (Unfinished)		7666
158S		Score		2.40
133	HAYDN	E flat 1/2		3222
134		d 42		3222
143	HAYDN/ HOFFSTETTER	F 3/5		3222
166	HERMANN	e 8		4444
164	HERZOGENBERG	G 42/3		5555
110	HURLSTONE	Fantasia		5555
107	JANSA	C 51/1		4444
107S		Score		1.30
140	KIRCHNER	7 Miniatures (Score & Parts)		3333
116	KROMMER	C 72/1		7333
116S		Score		2.35
128		A flat 72/3		7444
128S		Score		2.10
129		F 85/1		7555
129S		Score		2.60
117	Ignaz LACHNER	G 104		4333
118		a 105		3222
132		B flat Op.posth		3333
159	MOZART	Six early quartets (K.168 - K.173)		5333
160		Volume 1		5333
142	ONSLOW	g 9/1		6555
142S		Score		1.80
153		e 21/2		6555
153S		Score		2.35
163		e 36/1		7555
163S		Score		2.30
136	OUSELEY	d		5444
136S		Score		1.75
137		C		5444
137S		Score		1.45
103	RAFF	c 192/1		7666
167	RHEINBERGER	F 147		5444
144	RODE	G 18		6336
144S		Score		1.60

122	RUBINSTEIN	G 17/1	4444	2.40
123		c 17/2	5444	2.10
124S		Score of both		1.05
145	SHIELD	3 Quartets	4444	2.60
145S		Score		2.20
119	SPOHR	g 4/2	6444	1.60
120		c 45/2	7444	2.60
147		a 74/1	7555	2.80
148		B flat 74/2	7556	2.75
156		d 74/3	6555	2.90
165	STANFORD	G 44	7666	2.85
111	SVENDSEN	a Op.1	7777	3.10
112	SWAN HENNESSY	Suite Op.46	5533	1.70
102	VANHAL	E flat (1786)	6644	2.35
102S		Score		1.55
127		A (1785)	7444	2.35
127S		Score		1.90
104	VOLKMANN	c 35	7777	3.00
108		g 14	7666	2.90
108S		Score		2.15
109		G 34	8666	3.10

**QUINTETS** (2Vn2Va2Vc unless specified)

150	ONSLOW	2VnVaVcVc/Db	a 58	65564	3.20
150S		Score			3.65
151		2VnVaVc/VaVc/Db	d 24	64464	3.00
152		2VnVaVc/VaVc/Db	C 25	54454	3.20
152S		Score			2.85
138	RHEINBERGER	a 82	54444		3.30
138S		Score			3.50
105	STANFORD	F 35	87767		3.90
141	VEIT	A 29	65555		3.30

**SEXTETS** (2Vn2Va2Vc)

131	WILM	b 27	644444	4.30
131S		Score		1.10

**OCTETS** (2x2VnVaVc)

149	SPOHR	e 87	86665444	5.85
149S		Score		3.40

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## QUARTETT.

## Violoncello.

## I.

Heritte-Viardot, Op.11.

**Allegretto.**

**Tempo I.**

**Tranquillo**

**Tempo I.**

## Violoncello.

*cresc.*  
*f* *pp* *p* *cresc.* *e* *accelerando*  
**E** *Tempo I.*  
*f* *ff* *pp*  
**F** *tranquillo*  
*mf* *p* *mf*  
*cresc.* *p* *cresc.*  
**G** *p* *cresc.* *mf*  
*p* *cresc.* *dim.* *ff* *dim.*  
**H** *p* *cresc.* *f* *p* *cresc.* *p* *cresc.*  
*dim.* *p* *cresc.* *mf* *cresc.*  
**I** *f* *sf>p* *sf>p* *cresc.* *p* *sf>p* *sf>p*  
**K** *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*  
*f* *ff*

## Violoncello.

*dim.*  
**P** *Con animo.* 1 1 1  
*p* *f* *mf* *cresc.* *f* *p* *mf*  
*p* *ritard.*  
**Q** *Tempo I.* *con animo*  
*f* *p* *f*  
**R** *mf*  
*p* *cresc.* *ff*  
**S** *f* *pp*  
*p*  
**T** *cresc.* *f* *mf*  
*dim.* *p* *cresc.* *ff*

## Violoncello.

**I** Tempo I.

pizz. 3 3 arco

*p*

**K** 3 *mf*

*f* *dim.* *p*

**L** 1 *cresc.* *f* *f*

1 *f* *mf* *dim.*

1 *M* *p*

**N** Tempo I. *mf* *dim.* *mf* *riten.* *f*

*ff* *p*

*cresc.* *f*

1 0 *pp*

*mf*

## Violoncello.

**II.**

**Andantino.**

2 pizz. 1 2 3 4 5 6 7

*pp*

**A** 8 9 10 11 12 *p* *mf*

**B** arco *p* *mf* *p*

**Molto tranquillo.**

**C** 1 *mf cantando* *p* *cresc.* *mf*

**D** Tempo I. pizz. 1 2 3 *f* *mf dim.* *p* *p*

4 5 6 7 **E** 8 9 10 11

12 arco *mf dim.* *p* **F**

pizz. 1 2 3 4 arco 3 *pp*

*pp* *mf* *dim.*

**G** Molto tranquillo. *cantando* *p cresc.* *mf dim.* *sf* *cresc.*

*mf dim.* *p* *mf* *f* *dim.*

**H** Tempo I. 3 3 *p* *marcato* *pp*

## Violoncello.

## III.

Allegretto con moto.

2 pizz. *p* *cresc.*

A *dim.* *p*

*cresc.* *f* *dim.* arco *mf*

B *p* *mf cantando*

*cresc.* *pizz.* *sf* *mf* *mf* arco *f*

*cresc.* *p* *cresc.* *mf*

*cresc.* *f* *rit.* *p*

D Tempo I. *pizz.* *p* *cresc.* *dim.*

arco *1* *cantando* *cresc.* *2* *3*

E *dim.* *pizz.* *mf* arco *mf*

F *dim.* *pizz.* *mf* *p*

arco *mf* *p* *pp* *rit.* *ff*

## Violoncello.

## IV.

Allegro giocoso.

*mf* *p* *mf* *p* *mf* *cresc.*

A *f* *p* *cresc.* *f*

B *dim.* *p*

*pp* *mf*

C *f* *dim.* *pp* *cresc.* *f*

D *dim.* *p* *cresc.*

*1* *f* *mf* *cresc.* *f*

E Con grazia. *p* *pp* *rit.*

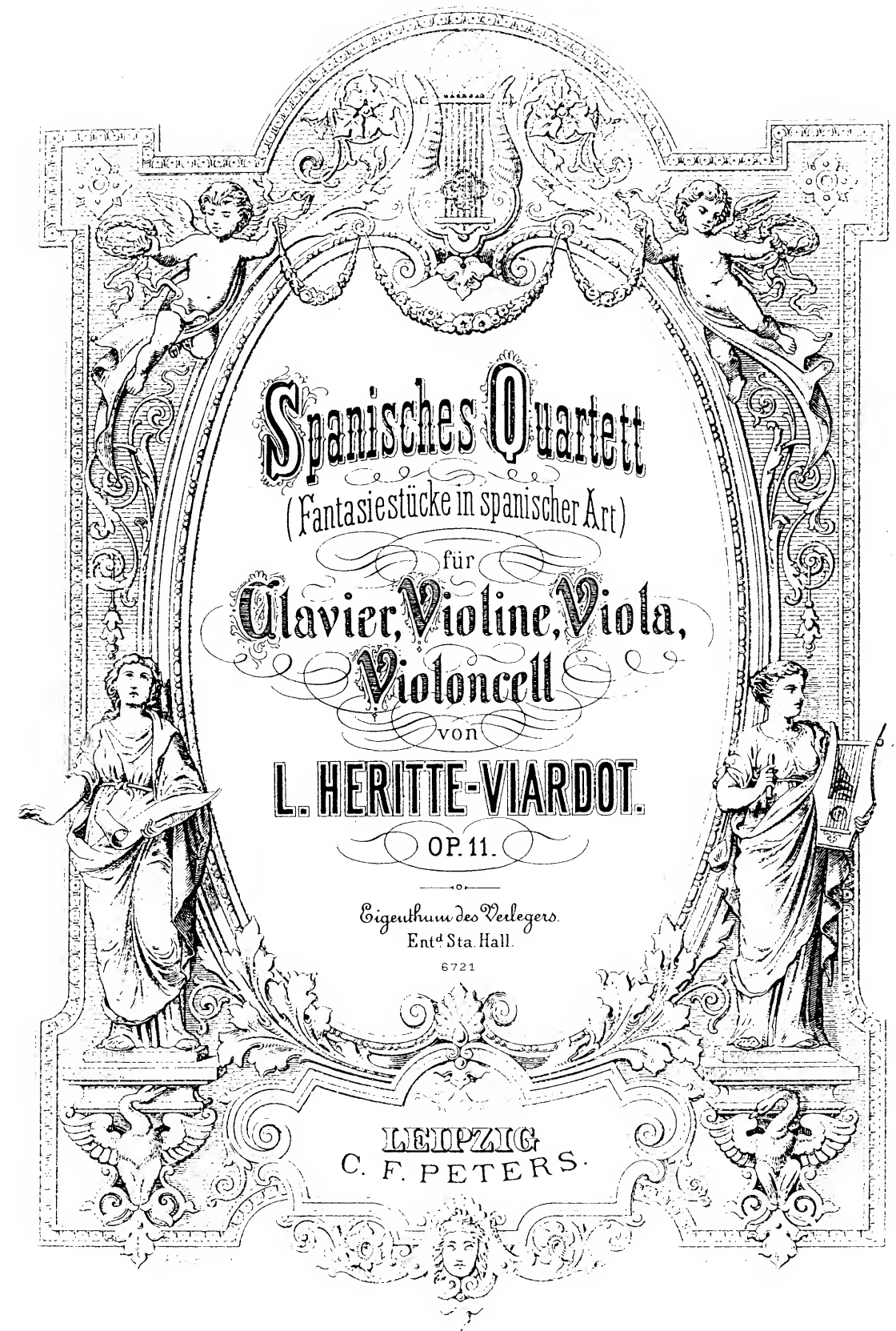
F Tempo I. *pp* *p* *cresc.*

G *p* *cresc.* *f* *p* *1* *2* *3* *4*

*5* *6* *7* *8* *4* *p* *cresc.*

H *f* *ff* *Calmato.* *11 riten.*





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